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Youth Devised Design

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Youth Devised Design

by

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Dedication

This thesis is dedicated to my wife, Rachel E. Hamilton, who reminds me to play every day. In so many ways, I would not be on this path without her, nor would I have started this chapter in my life. She is my love, my best friend, and my partner in crime. Grow old with me, the best is yet to be.

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Abstract

Youth Devised Design

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Youth Devised Design is an ethnographic case study that started as an investigation on how to center the voices of young people into my design process through the creation of an interactive and immersive exhibit for young people and turned into a project that engaged a specific community through art inspired activations after the pandemic. In this study, I constructed a series of community driven, arts-based workshops with two local non-profits in the Austin, TX area, Creative Action and Foundation Communities. As TYA artists make theatre and experiences that center young people in the creation phase, theatrical and experiential designers need to match their efforts and build paths to bring youth voice into our design process so we can create work that inspires and resonates with our audience. Youth Devised Design explores methods used to generate new plays for young audiences to explore and create a community-engaged pedagogy and to deliver design experiences that promote intergenerational artistry to a more expansive arena of young people and communities.

This paper will explore the path I took from creating a digital playground for young people pre-pandemic to the project's end goal to create artistic opportunities that could be

safely implemented during the Covid 19 pandemic to build a sense of community in a resident group who did not have that opportunity to do so before the pandemic isolated them. The workshops created the space for me to immerse myself with my intended audience, the young people who reside at the Foundation Community property, The Jordan at Muller. The workshop exercises invited these young people to explore climate justice through a neighborhood art project. This practice in creating and implementing workshops designed for the young people living at The Jordan at Muller helped me to build empathy and connection with my audience. Utilizing the inspiration from the workshops, I then crafted a series of large-scale resident art-inspired activation proposals. The goal of each proposal was to generate creative expressions that would build stimulate the growth of the community. This project builds upon the work of Kristin Ann Leahey, Meredyth Franzoni Pederson, and Rachel Alulis, all alumni of the Theatre and Dance Department at the University of Texas at Austin. Ultimately, with this study, I took the lessons learned from working with young artists and scaled those initiatives into a larger community wide project through the strategies of design thinking as laid out in the book, *Change by Design* by Tim Brown.

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Chapter One: Introduction

Theatre and art in early childhood can help to build critical thinking and creativity skills that last a lifetime. Creating meaningful stories for young audiences is important because as theatre for young audience (TYA) practitioners we want to encourage critical problem-solving skills and empathy in our intended audience. If children do not see themselves or identify with the stories we are presenting, then we are doing them a disservice by excluding them from the narrative, even if the intent was to create content for them specifically. As Meredyth Pederson says in her thesis *Community-Engaged Dramaturgy*, “professional adult artists and young people both have expertise to bring into a theatre-making collaboration. While the majority of young people are not professional artists, young people have lived experiences and wisdom that could inform what, how and why behind the theatre we make in TYA” (Pederson 5). Or, in other words, with the goal of inspiring curiosity, creativity, and agency in young people, TYA practitioners should consider methods to make the stories we are telling more meaningful by engaging our audiences as co-creators.

Utilizing techniques of community engagement and power-sharing as described in Chrissie Tiller’s article *Power Up*, we can engage a communities’ embedded knowledge that “comes from living in a particular place, understanding its geography, its culture and its heritage” (26). In other words, by meeting children where they are and respecting their ethnographic expertise, then we can create resonate stories and art engagement experiences for them and their peers.

In this study, I explore techniques for creating entertainment and exhibit design for children. I focus on fostering partnerships with young people by inviting them to influence my design process directly. My goal is to find ways to center youth voices in my work as

a designer and educator, with the goal of creating dynamic and responsive experiences for young people that help build agency, inspire creativity, and spark their imagination.

EARLY EXPERIENCES IN TYA

My first experience with children's theatre did not come when I was a young person. I did not have any experience with theatre, outside the occasional mandatory school play, until I entered high school. My first experience with Theatre for Young Audiences (TYA) came when I accepted a job as the Master Electrician for Childsplay Theatre in 2008 and moved to Tempe, AZ for my first full-time professional theatre employment. My passion for creating lighting design for TYA grew as I gained experience in this discipline over the next three years. The process of co-authoring an imaginative adventure with a young audience was joyful as they were always willing to suspend their disbelief to share the journey with the characters in front of them. I discovered that the lighting could add a level of magical realism to the story, inviting the audience and myself to elevate our imagination to new heights.

Childsplay is a TYA company and has a strong touring production legacy. Before they had a home theatre, the founder and artistic director, David Sarr, would write, produce, and perform in shows designed to fit in his 1964 Chevy, which he and his company would travel to schools and perform in classrooms (Childsplay). Following that founding tradition, Childsplay continues to create touring productions in addition to their in-house season productions. The first show I professionally designed was *Tomato Plant Girl* by Wesley Middleton, directed by Patricia Black, the Education Director for Childsplay. Built as a school tour, hundreds of children saw the show at the time I was contracted to create the lighting design. I printed my script, sharpened my pencils, and headed out to the next school where the *Tomato Plant Girl* cast would delight children in gymnasium under

harsh flat fluorescent lighting. I watched *Tomato Plant Girl* four times before it landed in the Studio Theatre at the Tempe Center for the Arts for the two-week theatrical presentation.

It was a gift to hear the laughs and gasps of the audience during the show. I felt as if I had several hundred design partners helping me to create my vision of the lighting design at every school. The students were telling me through their reactions what was excellent and what story elements I could enhance through crafted lighting moments. With their exclamations, they helped me choose colors and patterns to augment the world in which the Tomato Plant Girl would be born again for their peers. Talkback sequences were shared after every show which engaged young people with actors discussing the story, its meaning, and ways in which the scenic mechanisms, sound and costumes were used to create theatre magic the young audience collective served as the dramaturg, informing me which ideas and themes were apparent and those which could benefit from visual illumination.

Chapter Two: Following Footsteps

YOUTH RESPONDENT METHOD

Kristen Ann Leahey's dissertation, *The Youth Respondent Method: An Exploration of Reception Studies with Youth in New Work Development for Theatre for Young Audiences*, is a great starting place to examine youth voice and TYA. Leahey defines the Youth Respondent Method as "a process by which artists and/or producers involve participants through planned theatre activities or discussions with the objective of answering specific questions about the development of the work and collect feedback to improve the text or further the production" (5). Or in other words, the Youth Respondent Method is a method in which we can engage young people in creating intergenerational drama which gives young people agency in the art creation process and gives adults the ability to create work that resonates more holistically with the intended audience. Leahey calls upon a merger of "creative drama techniques and TYA to include the audience in the creation process. Sometimes the process lends itself to discovering specific moments of the play while at other times answering global questions about it" (6) with the goal to bring young people into art creation process. Leahey's work is an important step in defining the role that art and theatre play in acknowledging young people as fully formed creative and intelligent humans rather than a generation needing training in the ways of the world.

BABA YAGA

In my first year of graduate school, I took Dr. Megan Alrutz's Research Methods class where I discovered Leahey's Youth Respondent Method. In the same class I learned about two University of Texas at Austin Theatre and Dance Alumni who also studied Leahey's Youth Respondent Method. In 2015, Rachel Alulis and Meredyth Pederson created a TYA immersive experience by engaging with a first-grade classroom around the

fairy tale Baba Yaga and Vasila. Pederson's writing, titled *Community-Engaged Dramaturgy*, explored intergenerational methods to "create space for youth to influence the theatre adult artists to create with and for them in TYA" (vii). The result of Alulis' and Pederson's joint efforts was a theatrical production that involved two theatre spaces at The University of Texas at Austin's Winship building where young people came to experience an immersive theatre piece designed in conversation with them and their peers.

Pederson's and Alulis' theses offered the various methods they employed to engage the young people as members of their creative team, and not just audience members. Through a series of classroom exercises and workshops, Pederson and Alulis invited their young collaborators to generate drawings as they imagined the design elements might be for the Baba Yaga and Vasila fairy tale. The student participants' drawings became primary research for the designers that Alulis assembled to create Baba Yaga. "Their ideas provided an important research component for the adult artists, and all were discussed even if they were ultimately not implemented in the final design" (Alulis 58). I was inspired to replicate the strategy of generating primary research from an intended audience of young people in my own study, which I will discuss further in chapter 5.

Building on the above research, I began to wonder how I could center youth voice into my own design process? At the end of her thesis, Pederson lays out the core values of community-engaged dramaturgy, one of which includes "Creating spaces of reciprocity that foster artistic exchange between artists and audience" (98), an excellent strategy of centering young people into my process. But what kind of experience would I want to build while utilizing Pederson's methods of community-engaged dramaturgy?

Chapter Three: Interactive/Immersive Spaces and Covid Response

In the last chapter, I showed the research that was inspiring me as an artist and designer to continue to examine how to center youth voice into my design process when making work for young audiences. In this chapter, I will detail the influences that led my first thesis proposal, to create an interactive and immersive digital playground with young people informing the process as I created the experience. These experiences include my visit to Meow Wolf in Santa Fe, NM, my close connections to Thinkery, Austin's Children's Museum. With the goal of building an experience that bridges the gaps of these two distinct interactive models using early childhood education theories to create meaningful experiences for the young audiences

MEOW WOLF

Prior to joining the Department of Theatre and Dance Master of Fine Arts graduate design program at The University of Texas at Austin, I had a life changing experience when I visited Meow Wolf: House of the Eternal Returns in Santa Fe, New Mexico. I had never encountered an interactive experience on the scale of what Meow Wolf had created. The combination of story, physical exploration, interactive design, and magic blew my mind as I wandered through the experience. There are moments when an in-person experience, whether due to complexity or scale, where words and pictures cannot capture the moment's essence. As one visitor exclaims in Meow Wolf publicity video, The Meow Wolf Experience, "You have to go see it in person, whatever I say is not going to do it any sort of justice" (00:02:02). Visiting Meow Wolf ignited my desire to design at a scale and depth that appears magical and inspires curiosity, creativity, and imagination for young audiences.

THINKERY

In conjunction with visiting the Meow Wolf exhibit in Sante Fe, I was exposed to Austin's Children's museum, Thinkery, when I moved to Austin for graduate school, by a close personal acquaintance and collaborator, Rachel Hamilton. Hamilton holds an MFA degree from Arizona State University with a specialization in Theatre for Young Audiences. Hamilton and I have collaborated on a few projects in the last decade, so when she started her new position as the Associate Director of Programs at Thinkery, I started to become curious how I might turn my design skills and passion towards children's museum exhibits. Thinkery's mission is to "To create innovative learning experiences that equip and inspire the next generation of creative problem solvers" (Thinkery).

CREATIVITY

Looking at these models of experience design, or entertainment that is centered around user experience, led me to think about what creativity means for young people and society at large. In the first chapter of his article "Imagination and creativity in childhood," Lev Vygotsky breaks the idea of creative action into two types: reproductive activity, where we do something from memory, and combinational activity, or the use of imagination to combine known elements into new unknown elements in the brain (Vygotsky 8). Pointing to the idea of the invention being a direct result of combinational activity Vygotsky also advocates for "collective creativity," which is the cumulative effect of humanity's creative contributions that advance most of human progress (11). Vygotsky identifies children's play as a combinational or creative activity and that it is "not simply a reproduction of what he has experienced, but a creative reworking of the impressions he has acquired" (11). Thus, Vygotsky not only names children's play as an essential and necessary part of human development but also to human achievement. In examining spaces

like Meow Wolf and Thinkery, I started to see how they become vital to inspiring future collective creativity.

Cultivating my own curiosity around interactive and immersive experiences, I concluded that I would create my own experience design for young people as part of my thesis project. A goal of my thesis became to bridge the gap between an experience like Meow Wolf and a Children's museum like Thinkery. The most noticeable missing element is the level of interactivity and immersion of the environment that happens at Meow Wolf is not present in the more well-known children's museum models. Children's museums tend to be sectioned off in exhibits, often with individual activities related by theme but typically do not directly affect one another. This combined interest in theatre for a young audience and immersive experiential experience inspired my initial, Spring2020 thesis proposal, which would ultimately be interrupted by the Covid-19 pandemic.

FIRST THESIS PROPOSAL: PRIOR TO THE COVID-19 PANDEMIC

So, who designs children's museums? Who designs at Meow Wolf? When these experiences and exhibits are created, are the experts of play in early childhood consulted? By experts, I mean young people. In looking at the intergenerational art strategies and concepts by Leahey, Alulis, and Pederson, we can start to think about scaling community-engaged dramaturgy from theatre to exhibits created and designed for children. How can we most effectively create "experiences that equip and inspire the next generation of creative problem solvers" if we do not engage that generation to understand what experiences they respond to and resonate with? (Thinkery). What would a Meow Wolf children's museum look like if we employed these strategies to embed youth voice into the creative and design process? These were my original questions. My first thesis proposed

to transform a performing arts studio at The University of Texas at Austin's Winship building into a highly interactive and immersive space where children could manipulate and affect the environment in real-time through connected objects.

This proposal leaned heavily into the Theory of Loose Parts by Simon Nicholson. "In any environment, both the degree of inventiveness and creativity, and the possibility of discovery, are directly proportional to the number and kind of variables in it" (Nicholson 6). In other words, the potential for creative activity increases in open-ended environments with lots of parts to experiment with. In the chapter "The Genius of Childhood: How Nature Nurtures Creativity" in Richard Louv's Book *Last Child in The Woods*, he examines the idea of the "ecstatic place" as set forth by Louise Chawla. Described as a mental state, "ecstatic moments of delight or fear, or both, 'radioactive jewels buried within us, emitting energy across the years of our lives,' as Chawla eloquently puts it, are most often experienced in nature during formative years." (Louv 95). Or in other words, as children we can experience intense moments of development in nature that will last us well into our adult years as sources of inspiration.

My goal was to challenge Louv's conclusion that an "ecstatic moment" cannot happen in a digital space. "One might argue that the Internet has replaced the woods, in terms of inventive space, but no electronic environment stimulates all the senses" (Louv 97). It is my belief that we are arriving at a point in technology when we can digitally stimulate, in person not online, all the senses and provide ecstatic moments of inspiration, creativity, and wonder to last a lifetime. The goal of this thesis is to provide a suitable substitute of natural environments for young persons that encourages growth in creative energy.

I created several renders that convey images of what a digitally generated environment might look like using 3d computer-aided drafting (CAD) and Adobe

Photoshop. The environment would play within the University of Texas at Austin Winship Building 2.180 studio space. The concepts I generated suggested natural environments, like being in the sky that is out of focus, that would react to objects with sensors in the space to bring the image into focus, thus creating the “loose parts” of the environment. The different objects would have their own lighting elements and trigger the environmental change through some time of interaction. One plan was to have an object have a photosensor installed, so when it was placed in a light beam, it would trigger a reaction. Another concept was to immerse the young people in an underwater scene, where the objects would move fish and change the color of the water through including having the lighting fixtures create the illusion of light filtering into the water from above.



Illustration 3.1 – Sky Environment Render-WIN 2.180-Out of Focus



Illustration 3.2 – Sky Environment Render-WIN 2.180-In Focus



Illustration 3.3 – Water Environment Render WIN 2.180

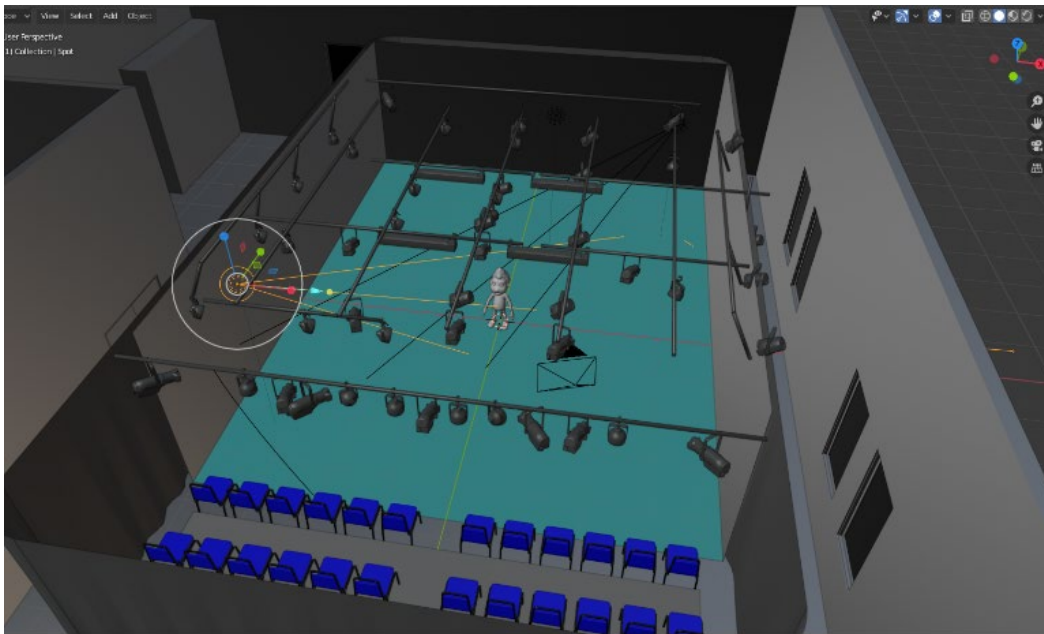


Illustration 3.4 – 3D model of WIN 2.180 lighting setup in Blender

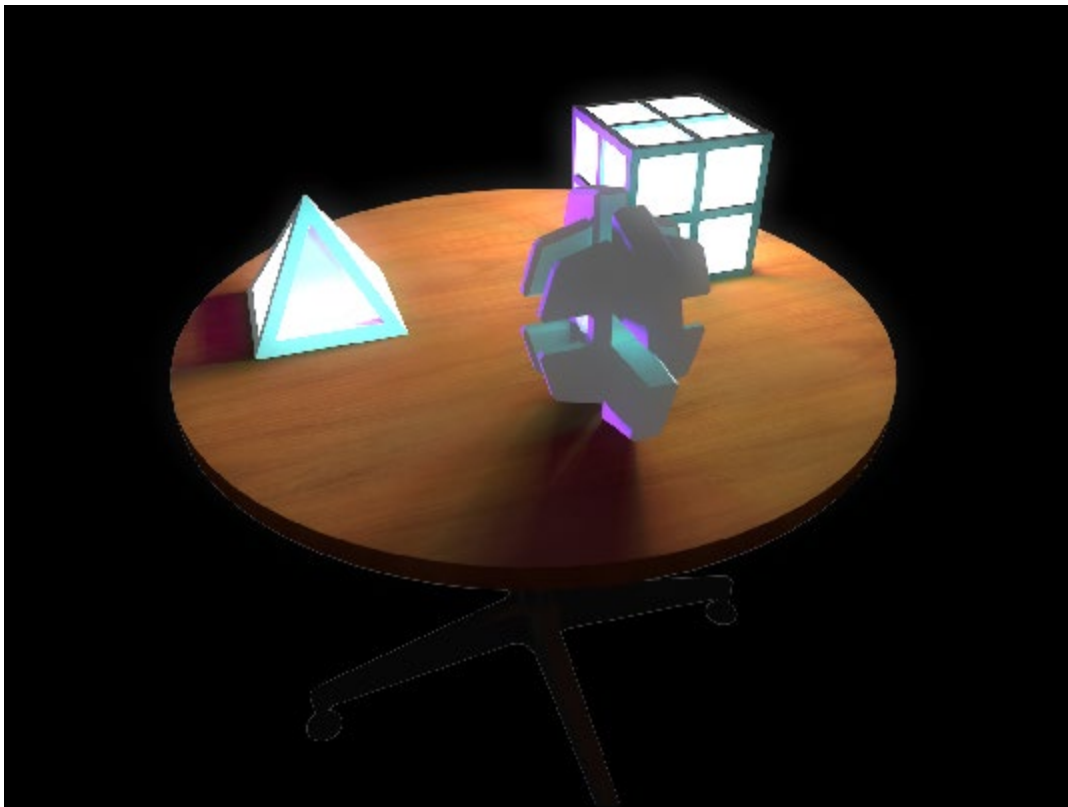


Illustration 3.5 – 3D objects designed and rendered in Vectorworks

ZONE OF PROXIMAL DEVELOPMENT

In the article “Vygotskian and Post-Vygotskian Views on Children's Play” Elena Vodrova and Deborah Leong define Vygotsky’s Zone of Proximal Development “as the distance between the level of independent performance and the level of assisted performance” (376). Said another way, the Zone of Proximal Development describes the distance between where a child is performing with and without assistance. Using the Zone of Proximal Development as a lens, we can create experience environments as a bridge in teaching creativity and curiosity through interactive experiences in an immersive environment.

Utilizing the program Touch Designer by Derivative, I proposed to build interactivity between various “loose part” interactive objects with sensors to create a cause-and-effect relationship between objects and the environment. Derivative defines Touch Designer as “a visual development platform that equips you with the tools you need to create stunning real time projects and rich user experiences” (Derivative), with a heavy emphasis on user experiences which proved right for the needs of my proposed project. Touch Designer is a platform that I, as a designer, can utilize to create a Zone of proximal development for young people in immersive/interactive experiences.

YOUTH WORKSHOPS

An important aspect of my thesis has been the idea of embedding the youth voice into my design process. Inspired by Pederson’s and Alulis’ planned interactions with the first-grade classroom during their theses, I proposed a series of workshops that would gauge young people’s interest level when interacting with different objects and sensors. These workshops would then become the primary research around what interactive experiences to bring into the environment.

Dr. Megan Alrutz strongly recommended that I recruit a TYA partner to assist in the creation of these workshops and introduced me to Giana Blazquez. Blazquez is an MFA candidate with an emphasis in TYA in the Drama and Theatre for Youth and Communities (DTYC) program in the Theatre and Dance Department at the University of Texas at Austin and has a background as a teaching artist. Blazquez added an expertise in working directly with young people to the project that I lacked.

Thinkery offered to host the workshops as part of their 2020 summer camp series. I would have three different opportunities to interact with young children in a camp titled, "Fantastic Fabricators." Originally, my workshop idea was to create different interactions through objects, sensors, projectors, and lights that could be brought to Thinkery as a temporary setup. I would then video record the workshops, code them for various levels of engagement to the different interactions I set up, and then refine and iterate the following workshop.

Blazquez pointed out that the workshops, and thesis project, were lacking the structure of a theme or story to build our ideas from. The lack of a narrative to anchor the design made it difficult to synthesize answers as we were trying to plan out activities. Why were we using natural environments to mimic digitally? Why would we create a sky to focus or an ocean to play in? With these questions in mind, we started looking at the pedagogy of multispecies vulnerability as described by Affrica Taylor and Veronica Pacini-Ketchabaw in their article, *Learning with children, ants, and worms in the Anthropocene*. In the article, Taylor and Pacini-Ketchabaw say, "We want young children to sense and register, in more than cognitive ways, that it is never just about 'us'. And we also want to stay open to the possibility that other species and life-forms shape us in ways that exceed our ability to fully comprehend" (8). Structuring the project around multispecies vulnerability specifically started to help shape our decisions around what kind

of interactions we would develop in the workshop. One example was to play with scale to make the children feel as if they were the same size as the fish or birds in the environment with the goal of building empathy for these other species.

The Covid-19 pandemic safety protocol pivot

On March 11, 2020, the World Health Organization officially declared the Covid - 19 pandemic. The world population moved to isolation. The University of Texas moved all courses to an online format. Businesses and community sites closed. The possibility for an in-person performance study closed.

I had to rethink how I might create workshops for now socially distanced, socially isolated families. My media design colleagues, Zoey Crow and John Erickson, both asked challenging but helpful and clarifying questions relative to the rethinking of my initial thesis proposal. How is the project not a video game? How do we do this kind of at-home tech setup that does not prove too much of a challenge for already overburdened parents and caregivers? How might an online approach touch the initial proposal? I did not have answers for many of these questions. I knew I had to shift the thesis approach.

In hindsight, I held onto my original thesis ideas for too long. But letting go is exactly what I needed to do. As a designer, I needed to look at the problem I am solving from another perspective. In the book, *Change by Design*, Tim Brown argues for a “iterative, nonlinear nature of the journey” and explains the strategy of design thinking as “fundamentally an exploratory process; done right, it will invariably make unexpected discoveries along the way, and it would be foolish not to find out where they lead” (18). Adopting this more fluid method of design thinking to my process, rather than a linear step by step methodology, opened the possibility of solving the problem I was facing, embedding youth voice into my design process, through a new set of parameters and opportunities. By letting go of setting my project in a studio theatre I created new avenues

of discovery by interfacing with communities and people I would not have interacted with otherwise.

Chapter Four- FC Creates at the Jordan

In the last chapter, I showed you my inspirations to create an interactive and immersive experience for young people and how I planned to utilize the methods of community engaged dramaturgy, as built by Meredyth Pederson, to engage my target audiences in the creation of those experiences. At the end of the chapter, I introduced the challenges that the Covid-19 pandemic introduced to my thesis project.

In the next chapter, I will introduce two new community partners, Creative Action and Foundation's Community, who presented an opportunity to shift my thesis project to align with the goals of a community arts engagement program for The Jordan at Muller, Foundation Communities newest resident property in Austin, TX. I will show you how I shifted elements of my original project and thesis questions to better align to the goals of the Foundation Communities outreach efforts and how we adapted our original workshop plan to utilize the students that were being tutored at the Jordan at Muller through their Learning Center.

CREATIVE ACTION AND FOUNDATION COMMUNITIES

I was introduced to Stephanie Chavez, the Senior Director of Community Programs at Creative Action, an arts-based non-profit organization in Austin, TX in July 2020. Creative Action's mission is to "use the arts as a medium to inspire creativity, unlock potential, and transform the lives of students of all ages" (Creative Action). Chavez agreed to help me find young people who could participate in the devising workshops. I think everyone was excited for the project's prospects. I had yet to fully reshape, refine, and define my path forward.

Partnering with Creative Action led to a project with another Texas non-profit organization, Foundation Communities. Olivia Jimenez, Arts & Culture Coordinator and Enterprise Rose Artist Fellow at Foundation Communities, hired Chavez and Creative Action to create a program that would address the challenge of building community during the pandemic through the implementation of art-inspired activations at the Jordan at Muller property. In this project, I defined art-inspired activation as an activity meant to inspire creativity and communication between community members through artful, typically visual, engagement techniques. The Foundation Communities is a Texas non-profit organization that started in the early 1980s to create local housing programs that “provides affordable, attractive homes and free on-site support services for thousands of families with kids, as well as veterans, seniors, and individuals with disabilities” (Foundation Communities). Some of the services that Foundation Communities provides to their residents and neighbors are tax preparation, after-school and ESL education, and cooking classes to name a few. Foundation Communities is an institution that examines all aspects of their housing properties they create with the goal of improving and elevating the condition of their residents, while pursuing green and climate friendly initiatives.

THE JORDAN

Foundation Communities opened a new property, The Jordan at Muller, in East Austin, TX in late 2019. The Jordan, named in honor of Barbera Jordan, provides attractive and affordable housing to 132 families and individuals in what has become an affluent neighborhood. Barbara Jordan was one of the first Black representatives elected from the deep south since 1898. Jordan championed civil rights by navigating existing power systems and creating changes from within (US House of Representatives).

Traditionally, Foundation Communities residents built their sense of neighborhood by the nature of being geographically close together and spending time with each other. The pandemic disrupted this model. People who would typically be conversing and creating friendships were required to stay inside and away from each other. Natural avenues of relationship-building had been interrupted as this group of 132 families and single adults were stuck indefinitely at the stranger phase of the community building exercise. Because the residents moved in right when the pandemic hit, they did not have the chance to build any personal connection with each other. The isolation often resulted with neighbors complaining about each other to the Foundation Communities Staff, something atypical to other Foundation Communities properties.

Jimenez was tasked by Foundation Communities board to create experiences through art that would stimulate the growth of interpersonal relationships with the residents. Jimenez hired Creative Action and Chavez to create arts-based activations with the goal of building and uplifting the residents' connections, through asynchronous activities.

I aligned my thesis project with Foundation Communities and Creative Action to benefit the residents at the Jordan at Muller and to explore how I might center youth voice into my design practice.

FC CREATES AT THE JORDAN

Working closely with Giana Blazquez, Chavez, and Jimenez, we developed a three-part plan that would align my thesis project goals with Creative Action and Foundation Communities' organizational goals. The three parts consisted of identifying interest from residents and creating proposals for community art-inspired activations, implementing the art projects, and finally using the feedback and interactions from those

projects to create large-scale proposals for long term art-inspired activations for the Jordan at Muller property.

In the first interaction with Foundation Communities, I created renders and concept renders of possible art-inspired activations we could implement in The Jordan that aligned with the project of building community. These concept renders consisted of photos of The Jordan at Muller property that I would then bring into photoshop to show how I was envisioning possible art-inspired activations. One early idea consisted of inviting young people to color-hack lighting fixtures on the property with recycled theatrical gel.

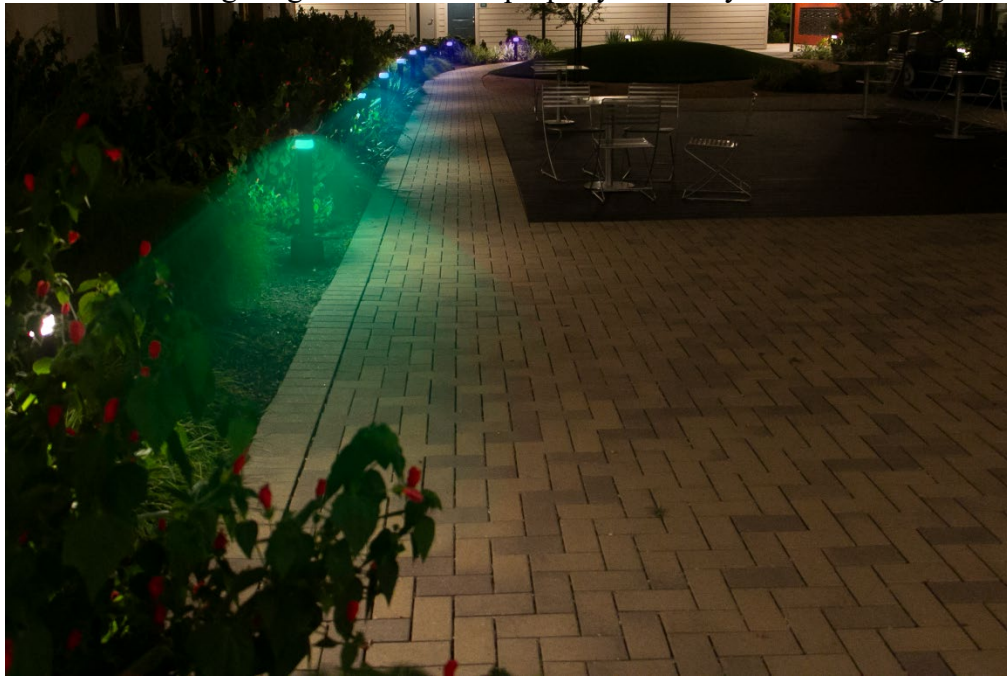


Illustration 5.1 – FC Mockup-Color Hacking

Through this process of creating art-inspired activations through concept renderings, allowed Jimenez, Chavez and I to choose which projects would gain resources and move on into the project. Ideally, this process would of included the residents, but

considering the quick time-line, three months, we had to create and implement the project at the Jordan, the efforts to include them were minimized to a survey that had minimal responses.

Once decided, the art-inspired activations were designed with Covid-19 safety protocols in mind and utilized the lens of climate justice to align with Foundation Communities environmental commitment for their properties (Foundation Communities). To facilitate the asynchronous aspect of the project, Creative Action used Foundation Communities Instagram channel, @fccreates, to communicate with the Jordan residents and display their responses and art.

POST ART:

The first art-inspired activation project titled “Post Art” invited residents to respond, asynchronously, creating drawings inspired by prompts on postcards. Prompts were shared with the residents that included, “What type of neighborhood do you want to see?” and “What would make you happy to see in your neighborhood?” The prompts, printed on postcards designed by Creative Action, were given to Jordan residents and provided a way to start communicating through art-inspired activations. On the postcard is a quote from Barbera Jordan that reads, “Art has the potential to unify. It can speak in many languages without a translator” (Jordan 2).



Illustration 5.2 – FC Post Art Response. @fccreates on Instagram

MOSAIC WINDOW ART:

The second art-inspired activation project was titled “Mosaic Window Art.” Using recycled theatrical gel, we invited the residents to create window clings that could be presented on the resident's windows that affected the light coming into their homes and presented art back to the community. Utilizing the @fccreates Instagram channel, Creative Action uploaded a DIY video on creating the window clings and offered at-home kits to be obtained at the Jordan facility office or during Creative Actions in-person visits to the Jordan at Muller on Thursdays from 2:00pm to 4:00pm.



Illustration 5.3 – FC Gel Cling Process Shot @fccreates on Instagram.

ART-I-VIST SIGNS:

Partnering with The Jordan's learning center, Giana Blazquez and I created a two-part workshop to be administered during their Fun Friday activity time to engage and create signs around the young people's views on climate justice, and thus align with Foundation Communities green building initiative. Basing the narrative element around climate justice became an easy shift to make from our original workshop plans that were based on *Learning with children, ants, and worms in the Anthropocene* by Taylor and Pacini-Ketchabaw. The workshops allowed me to immerse myself in the children's world as they created art and expressed their views on climate change. Blazquez and I worked with Lauren Harris, the Learning Center Coordinator at The Jordan at Mueller, to organize and schedule our workshops with the young people who were part of the after school tutoring program at the Learning Center. Blazquez and I aligned our workshops during the time

the Learning Center called, Fun Fridays, which was less about schoolwork and more about creating fun experiences for the students. The workshops were implemented in October 2020, a time when the Learning Center operated via a virtual Google Classroom learning environment, which facilitated the need for Blazquez and I to stay socially distanced during these activities.

Blazquez created a two-part workshop for the students. Part one intended to help our young collaborators in understanding the idea of activism and climate justice. We were interfacing with two different groups of young people, one digital classroom of K-2nd grade and another of 3rd-5th grade students. What complicated matters is that the digital classroom was across two different properties at Foundation Communities, the Jordan at Muller and the Lakeline Station located in North Austin.

The workshop started with a few trust building exercises including an alliteration name game, community agreements, and an engagement warm up (Blazquez, “Lesson Plan” 1). Blazquez’s experience from teaching virtual summer camps and her expertise as a teaching artist was fundamental to the success of this project. Her understanding of how to communicate with young people online and her strategies of creating trust with students of color, was instrumental in helping the students become comfortable within the workshop as a research project.

When I interviewed Blazquez after the first session, she said, “there is a threshold of trust you must pass through that doesn’t exist for white students” (Blazquez “Interview”). Blazquez’s insight was advantageous as all our participants were students of color. As white educator and designer, I felt unequipped to teach a class full of students of color. I had not engaged in the pedagogy work and barely started to engage in the social justice work which would equip me to approach a group of young people of color

appropriately and respectfully about making this kind of art. I did not expect the threshold of trust we would need to pass through before they would want to play with us. What I think I learned most in that process, and the moment that we were able to gain trust with those young people was during the storytelling.

For the last half of the first workshop, Blazquez modeled an artifact she created, her climate justice inspired art-activist (art-i-vist) yard sign, while leading the students through the act of describing the physical and aesthetic characteristics of the object.

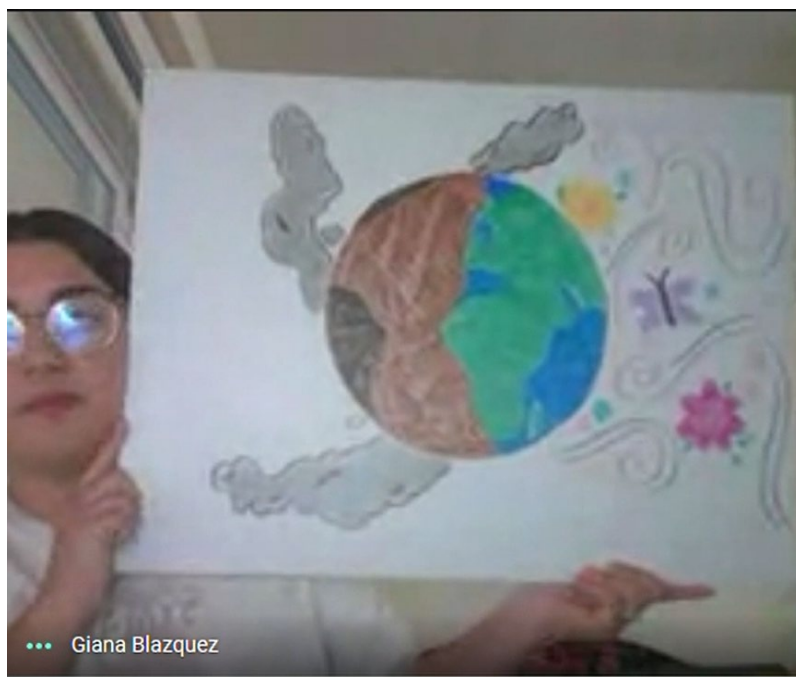


Illustration 5.4 – FC Art-i-vist Workshop. Google Classroom Screenshot

After showing and modeling the art-i-vist sign, Blazquez transitioned into sharing her screen and read *Greta and the Giants: inspired by Greta Thunberg's stand to save the world* by Zoë Tucker (Author), Zoe Persico (Illustrator) to the students. After the story, she brought back the art-i-vist sign and prompted them for their new connections between

the artifact and the story. This story and the sign served to scaffold the concepts of activism and climate justice to the young people while also giving them a chance to enjoy the storytime style activity. After Blazquez finished the story, she transitioned into an exercise called “Tree of Change.” This activity involved a worksheet depicting a tree

which the students wrote in words depicting the support systems they have in place on the roots and what they would like to change in the world on the leaves. After this exercise, we thanked the students for their time and offered them the chance to continue to expand their tree worksheets for the next time we would meet.

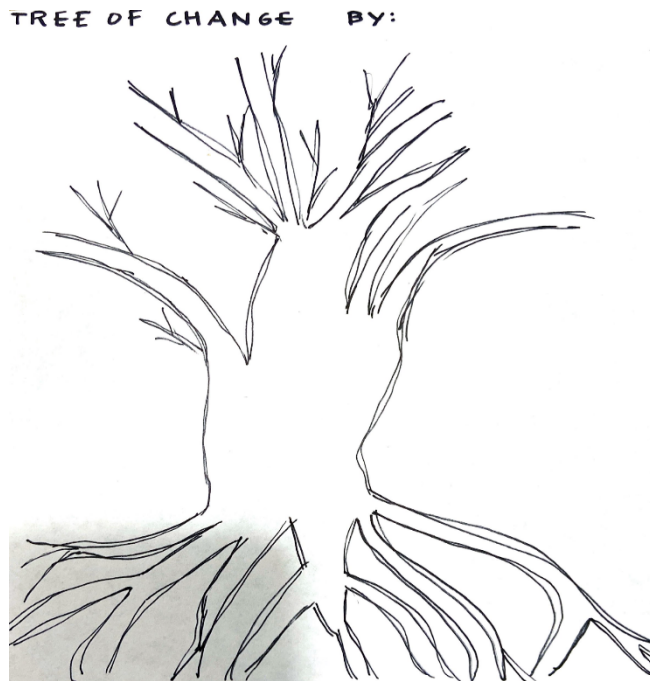


Illustration 5.5 – Tree of Change Worksheet. Credit: Giana Blazquez

We did the first workshop twice, once with each age group. The older students, 3rd through 5th grade, seemed easier to engage with and keep their attention. The younger

group, kindergarten through second grade, remained engaged in the activities but their interest was harder to keep captured on the activities and on us as facilitators.

The second workshop revolved around the creation phase of the art-i-vist signs.

The students, now mostly in person at the FC Learning center, were still interacting with Blaquez and me over Google Classroom. This allowed the students from the Lakeline Station property to stay involved despite their physical distance. The students brought their “trees of change” worksheet to refer to while they worked on their art-i-vist signs. Most of the workshop’s time was given over to the students to create their signs and to share out. The signs created by the young community members shared messages centered upon trash etiquette and ways to care for and keep the planet clean. By relating the trees of change, the Greta and the Giants story, and the scaffolding practices provided through Blaquez’s approach, the young students appeared to develop an understanding of their place relative to activism, climate justice, and considerations in the ways they might share these ideas with their community.

Once the art-i-vist signs were completed, Creative Action collected and weather-proofed them before they were displayed in at the Jordan at Muller. The process helped to fulfill the project’s goals, which was to use the community to display art while exploring themes of climate justice. Additionally, the workshops allowed me an opportunity to immerse myself in this specific community of young people as they created art to communicate with their community. This part of the project was essential to my ability to understand and study how to incorporate their voices into my design process by immersing myself in their activities and artmaking activities. This process allowed me

to build empathy with them and understand what portions of the workshop they found interesting, like the story telling and prompts to keep them involved.



Illustration 5.6 – Art-i-vist Signs at The Jordan. Photo: Bill Rios



Illustration 5.7 – Art-i-vist Sign closeup. Photo: Bill Rios

Chapter Five- Proposals

In the last chapter, I introduced my new community partners, Creative Action and Foundation Communities, and showed how I would adapt my thesis to align with their project, FC creates at The Jordan with the goal to build community through art.

In this chapter, I will discuss how I utilized the concept of design thinking, as laid out by Tim Brown, to process the data created through the youth workshops to create proposals for large scale art-inspired activations to be implemented at The Jordan property, then share those proposals in this report.

DESIGN THINKING

I find it useful to tie specific moments of this project to the design thinking process relative to the ways in which I engaged with young people. Tim Brown and Barry Katz describe design thinking waypoints, in the book *Change by Design*, as “useful starting points and helpful landmarks along the way, but the continuum of innovation is best thought of as a system of overlapping spaces rather than a sequence of orderly steps. We can think of them as **inspiration**, the problem or opportunity that motivates the search for solutions; **ideation**, the process of generating, developing, and testing ideas; and **implementation**, the path that leads from the project room to the market” (16), in other words, design thinking is less of a recipe to be followed step by step, but rather a strategy to generate meaningful ideas that can turn into relevant products.

Beginning with ideation, I generated numerous concept renders of possible art-inspired activations using Adobe Photoshop to create and to present a visual communication language with Creative Action and Foundation Communities. This early visual communication language provided a starting point to share ideas and to explore our

process further as we advanced our project forward. These ideas, however, were not yet created in consideration of any specific ethnographic community population. I had not yet “put the people first” and made this a human-centered project through three “mutually reinforcing elements of any successful design program... *Insight, observation, and empathy*” (Brown and Katz 34).

The immersion into the workshop environment with young people while creating subject specific art provided me insight to the ways in which they observe, find interest in, and make work. The main insight I had was that both age groups became dramatically more engaged when Blazquez read the story of Greta and the Giants to them. The students in the earlier workshop activities who presented as distracted or disengaged now proved attentive as Blazquez read to them and invited them to share their thoughts about the story. Those students who had not engaged with Blazquez before were now asking and answering questions.

Using the system described by Brown and Katz, I define my design thinking process for the Foundation Communities project in the following landmarks. My inspiration was to join the Foundation Communities to create a project with Creative Action to build community through art at The Jordan at Muller property. I used the workshops we designed to build my empathy for the living conditions of the young people at the Jordan hoping that I would then design art-inspired activations that would resonate with them as a target audience. Those living conditions being the isolated resident community of the Jordan and how it might feel to be a child with friends close by that you cannot play with because of the pandemic.

Immersed in my reflections around the experiences I shared with the young artists, I then went through the process of ideation, or the process of generating, developing, and testing ideas, to consider art-inspired activations that emphasize community engagement.

While the time we spent together was short and remote, I became more familiar with the young people we were working with. From the workshop, it seemed that they were all creative, interested in sharing their energy with their peers, and loved story telling. And these three attributes are what led me to create the generate a series of large scale art-inspired activations proposals that responded to my experience with the community during these interactions. None of the proposals were realized due to the pandemic restrictions. I was able to present the proposals Olivia Jimenez at Foundation Communities, and Stephanie Chavez at Creative Action on separate occasions for feedback that I could apply to future proposal iterations.

PROPOSAL 1: PROJECTION MAPPING

My first and most ambitious proposal for the Jordan at Muller property was to implement a permanent projection mapping system to the courtyard's North West interior wall. The goal is to create a system to share community story time using a social media platform like Facebook Live during community agreed hours. The advantages to using such a platform is that it allows participants to listen with personal mobile devices which minimizes outside audio interference. Community members who were not yet ready to participate in group engagements could participate safely from home. With the projection mapping system in place, Foundation Communities could create a canvas for community generated art as well. This system would give the residents the chance to be active participants in the construction of their community, through art.

Challenges to working in this combination of in-person and on-line streaming formats include the acquisition of quality projection equipment, the need for a user interface engineer to assure that software and web interfaces communicate successfully. The

projected cost of the large-scale projection mapping is roughly \$300,000.00. (See Appendix A)

When I presented to Jimenez and Chavez, the main concern around this art-inspired activation was a question of equity. One group of residents would benefit the most, having the projected surface across the courtyard from their homes. The residents who share the wall where the content would be projected onto, however, could be inconvenienced and might need to take action to block the incoming light bleed from the projector despite the efforts that would be made to map content away from their windows.

The second concern was the budget of such a large activation. We agreed that if we were to advocate for an activation like the projection mapped at a new property, while it is being conceived and built, then we might be able to incorporate such art-inspired activations more effectively and less expensively.



Illustration 6.1 – Community Art Projection Mapped Wall – Concept Render

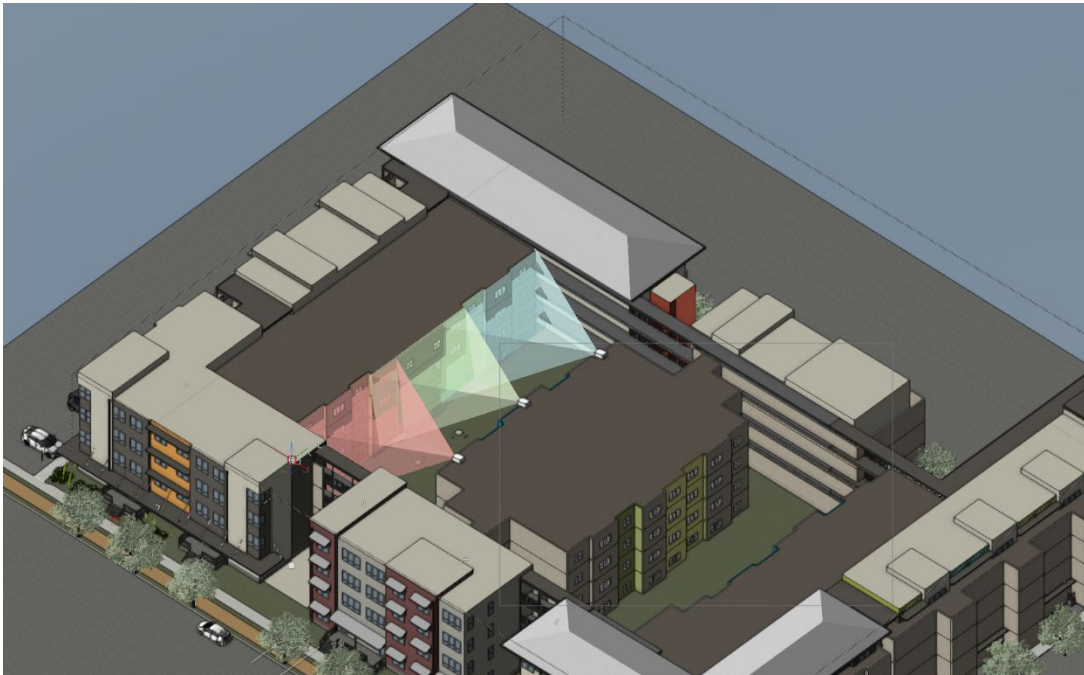


Illustration 6.2 – Projection Mapping-The Jordan– 3D Model

Jimenez and Chavez were particularly attracted to the AR technology involved in this activation. The conversations turned from one about creating specifically for the Jordan at Muller to implementing even larger communities through AR activated stickers. This idea would fold in intergenerational artists in all the foundation community properties who would create their art on stickers, which would then be activated through collaboration with digital animation artists in a digital space. The AR sticker proposal is easily expanded and not dependent on specific geography or infrastructure for implementation and thus labor and supplies are based upon demand. The contract by demand model contrasts from the AR Art Gallery proposal which requires a large commitment to pre-launch programming with no guarantee of the residents utilizing the system.



Illustration 6.4 – AR Art Gallery-The Jordan at Muller – Concept Render

PROPOSAL 3: RESIDENT CONTROLLED LIGHTING FIXTURE

Being a lighting designer, I desired ways for the community to interact with one another using color and light. Utilizing the Loose Parts Theory by Simon Nicholas, I think it is important to offer moments of unscripted interaction in the community. As Nicholas says, “The process of community involvement, once started, never stops: the environment and its parts are always changing and there is no telling what it will look like” (12), or said another way, building community is an iterative process with no script.

The third proposal took the form of offering off-the-shelf commercial color-changing LED bulbs to residents to use as their front door light. Because the doorways face each other in the hallways of the Jordan at Muller and create patterns of light. This art-inspired activation aims to give the residents agency in how they communicate through these artful elements.

This proposal was by far the most affordable and most feasible from the standpoint of Foundation Communities. With accessibility in mind, I specified the Sengled Smart Bulb, which does not require a secondary communication hub to be plugged into a router but can connect directly to a Wi-Fi network. The cost of this activation would be close to \$6,000, which would include obtaining one main bulb and spare for each of the 137 units of the residents. (See Appendix C)

From the feedback, Jimenez thought that this activation would be the most feasible at the time with given budgets. The two of us also wondered, would there be enough impact and interest in this kind of interaction among residents? Would this be a continuing source of imagination and creativity, or would it become a functional piece of technology that is quickly integrated and forgotten about in the busy and daily lives of the humans we were creating for? While the proposals were directly influenced by the interest in shared story

time that I witnessed during the workshops with young people, but did these art activations translate to the larger community needs?



Illustration 6.5 – Resident Controlled Color-The Jordan at Muller – Concept Render

Chapter Six: Conclusion

It is my opinion that the workshops with the students to generate art-i-vist signs were a success to my goal of embedding young people into my design process. I was able to immerse myself, if briefly, in the business of making art with young people. My proposals were a direct response to the emotional responses of the young people in the workshops through the lens of design thinking.

However, what I do not feel like we succeeded at was the goal of the FC Creates project, to build community through art. Oliva Jimenez, Stephanie Chavez, and I agreed on two points about the community engagement work we did. The first point being that we didn't have enough time. The second point that we didn't invite the residents as stakeholders in the process of creating the art-inspired activations.

To the first point, three months to facilitate a project that was targeted to advance the community of an entire neighborhood was ambitious. There are examples of participatory theatre who create this sort of community impact through several hours of rehearsal and one evening of performance like *100% City* by Rimini Protokoll in Berlin. This production exemplifies the idea of participatory, or as they call it "reality theatre", by inviting 100 participants to represent 1% of their cities' population and then answering political and social questions by moving their bodies on stage (Koczy). While this theatrical moment is quick to construct, as the actors on stage are playing themselves, and Rimini Protokoll has replicated this feat in 35 separate cities, there is still a rehearsal period that is required with the actors before the show is ready for the audience. That is to say, all responsible and respectful community engagement and theatre needs an

amount of time built in to engage with their participants. The time with the Jordan Community was truncated, if not missing completely, from the FC creates project.

The second point Jimenez, Chavez and I agreed on was that, as community arts engagement practitioners, we need to involve the community's residents at every step of the process. If I use Pederson's core values from *Community Engaged Dramaturgy* again and work towards "creating spaces of reciprocity that foster artistic exchange between artists and audience" (98), then I must build that time, space, and opportunity to create the trust and relationships with the community. Because of the pandemic and the time constraints, it is my opinion that we only scratched the surface of how to facilitate the exercise of co-creating art at The Jordan.

In reflection to the foundation communities project, I would like to offer and explore a three part plan that examines the idea of how to build art-inspired activation into a community with the participation of the community as co-creators. This plan utilizes the strategy or landmarks of design thinking as laid out by Tim Brown (18) while maintaining the participation and engagement of the community throughout the process. While it is true that community engagement will take the amount of time it needs to build trust, respect and understanding, this plan estimates the length of time needed between six months and a year.

INSPIRATION: "THE PROBLEM OR OPPORTUNITY THAT MOTIVATES THE SEARCH FOR SOLUTIONS" (BROWN 18).

In the inspiration phase, I propose that we start the process by becoming partners and building trust through a promise of creating community reciprocity, defined as "the

practice of exchanging things with others for mutual benefit" (Tiller 25) between the project organizers, designers and the residents. With the intention of identifying needs, community-engaged workshops would be organized utilizing participatory action research, defined by Johnny Saldaña and Matt Omasta in their book *Qualitative Research*, as "participants are viewed not as research subjects but as empowered collaborators working to make their local conditions better" (155). This phase of the project would occupy a three-to-six-month journey of weekly or bi-weekly meetings, open to all residents at The Jordan. If possible, there would be multiple rotating times to allow many different residents to participate and influence the sessions.

Another goal of the inspiration phase is to identify community cultural wealth, defined by Tara J. Yosso as "an array of knowledge, skills, abilities and contacts possessed and used by Communities of Color to survive and resist racism and other forms of oppression" (69). The workshop leaders, community engagement specialists and/or teaching artists, will facilitate the community in identifying strengths and needs during the arts-based engagement and devising workshops to accomplish this goal. The workshop leaders would ideally be neighborhood members if possible.

The role of the project designers will blend as participants, facilitators, and observers, fluctuating between those assignments when needed. In the inspiration phase, the designer's job is to build empathy and understanding around the wants and cultural wealth of the community before moving into the next phase of the project.

Punchdrunk's Lost Lending Library project in the United Kingdom shows the effectiveness of this kind of activation between the design team and workshop

participants. With designers ready to observe and take notes, this project begins with a series of devising workshops inviting classroom students to imagine and tell stories. The designers then build a library that magically appears in the school over the weekend. The Lost Lending Library incorporates moments from the young people's discoveries during the workshop to build the emotional bond between the children and the sharing space. Children are then encouraged to write their own stories to fill the empty shelf in the library. It's reported that after the Library appears, the student's interest in writing and reading dramatically increases (Mino). The Lending Library is a great example intergenerational co-created art and of community informed design with the purpose of creating ecstatic moments to last a lifetime.

In the last month of the inspiration phase, workshop participants would concentrate on generating a shared experience to the rest of the community and stakeholders in a live performative moment. This performative moment will be decided by the workshop group as a collective to represent their research from the inspiration phase. Some examples might include an devised play, an open mic poetry slam, or an art gallery showing. The goal of the sharing is not only to generate excitement and interest around the project, but also to produce a public facing expression identifying the community cultural wealth and shortages identified through the inspiration phase. All residents, the Jordan property managers, and the Foundation Communities board of directors will be invited to the performance as stakeholders and co-creators of the project.

**IDEATION: "THE PROCESS OF GENERATING, DEVELOPING, AND TESTING IDEAS"
(BROWN 18)**

After the inspiration phase is completed, the design team will utilize the data and empathy they gained to create a series of prototypes that respond to the community identified needs through art. This phase could take as little as one month or as long as three. Ideally there would be at least three people on the design team, leading the development to facilitate prototypes and presenting them to the residents for direct feedback. Prototypes could be as simple as paper torn and folded to represent a sculpture or as complicated as 3D virtual models built to gauge interest in how an activation might influence and impact their environment.

The designers should challenge themselves to create open ended experiences in a public space, while asking how these experiences lend themselves to create a self-progressing Zone of Proximal Development (Vodrova 376) between user and design. The design team should continually explore if a series of loose parts, possibly digital or virtual, can be created to facilitate open ended combinational creativity (Vygotsky 8) and lead to ecstatic moments (Louv 97) for the residents of the community. One example could be an interactive mobile device application that manipulates the color of lighting fixtures throughout the property through game mechanics. The concept render below is from an early proposal I had for The Jordan. However, the lighting game model was

disconnected from the research, and I felt I would be doing a disservice to the FC Creates project if I tried to fit it into the project without justification.



Illustration 7.1 – Lighting Game-The Jordan at Muller – Concept Render

The Ideation phase should happen while in conversation with the residents. The designers would have invested the time to build trust with the community through the inspiration phase, so the design team could keep whatever meeting format was agreed upon to build on their iterative developments. The design team could utilize a charrette, defined by Bill Lennertz in his informational document, *The Charrette as an Agent for Change* as “a multi-day planning process during which interdisciplinary professional design team creates a complete and feasible plan that reflects the input of all

interested parties by engaging them in a series of feedback loops” (12). In other words, carrettes are useful tools to create the environment for intense bursts of activity around a project while inviting all stakeholders to provide informed community change.

Through the iterative development, the design team, with community feedback, would determine three projects to move forward into the final phase of the project. Ideally, the chosen projects will be located in different scales of resource impact, small, medium, and large. Once identified, the projects will be further developed by the design team into a pitch proposal to be presented to the administrative gatekeepers and decision makers.

IMPLEMENTATION: "THE PATH THAT LEADS FROM THE PROJECT ROOM TO THE MARKET" (BROWN 18)

In the final phase of the project, the design team will create the pitch proposal based off of the three projects that were approved and developed with the residents. The pitch proposals will contain concept renders, schematics, budget proposals, and other relevant technical documentation. The implementation phase of the project could take as little as one month or as long as three months to finalize the materials. Once the proposal package is complete, the team will present to the residents one more time to receive any final feedback and gain the community's approval to take their designs to the decision makers of the organization.

The design team, with representatives from the community, will then present the proposed projects to the decision makers and other stakeholders. An important aspect to the presentation will be that the design team will also show the story of how the proposed

art-inspired activations create solutions to the needs the residents have identified in the inspiration phase of the project. The decisions makers would then move to approve, deny, or ask for further iteration of any of the projects. Ideally, the decision makers would be the ones to have commissioned the phased, resident co-created design process, and would have confidence that the art-inspired activations are fully vested by the stakeholders of the community.

This phased process outline maximizes the impact of a community centered design by acknowledging the embodied knowledge and cultural wealth contained within a community of people. This strategy of design through empathy, respect and reciprocity can be scaled from an online classroom where a teaching artist reads to a handful of students up to an entire community of residents.

I recognize that as I started this study, I was examining paths to center youth voice into my design process, and where I landed the study was understanding how to use those same strategies to center any community I do not belong to, in my design process. Making responsible, creative, and inspiring art for young people is a starting point on a path to understanding the importance of empathy in design. I did not get to build the digital playground for children that I dreamed to create in my original thesis proposal. However, the Foundation Communities project opened a door to the opportunity to learn so much more from creating community engaged art.

I will continue to build experiences that will inspire creativity and imagination in young people by centering the youth voice into my design process. Inviting young people as a community into the art making and design process begins to counteract the

marginalization and silencing of young people as they construct their reality. Through this research, I have found that we can also empower communities to embrace and bolster their community wealth to withstand the same marginalization and silencing our society does to young people. To build our collective creativity in the world, we need as many diverse voices in the room as possible.

APPENDICES

Appendix A- Proposed Equipment List and Budget for Projection Wall Proposal

| Qty | Model/Type | Description | Notes | Estimated Price | Estimated Total |
|--------------------------------|---------------------------------------------------|--------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------|-----------------|
| Projectors/ Monitors | | | | | |
| 3 | Panasonic PT-RQ22K | 22,000 Lumen RGB Laser Projector | Using RGB laser projectors will help to keep down heat and eliminate lamp cost. | \$60,000.00 | \$180,000.00 |
| | | | Section Total | | 180000 |
| Lenses | | | | | |
| 3 | Panasonic ET-D75LE6 | For Panasonic PT-RQ22k | 1.00-1.18 Zoom lens | \$1,600.00 | \$4,800.00 |
| | | | | \$0.00 | \$0.00 |
| | | | Section Total | | \$4,800.00 |
| Rigging | | | | | |
| 3 | Tempest Cyclone Outdoor Enclosure | For Panasonic PT-RQ22k | Weather proofing projectors for permanent installation | \$15,000.00 | \$45,000.00 |
| 3 | Cycloator Tilt Stand | For Cyclone Enclosure | Mounting and angle adjustment | \$5,500.00 | \$16,500.00 |
| | | | Section Total | | \$61,500.00 |
| Control/Playback | | | | | |
| 2 | Media Server | Main video server for content and streaming services | This will need to be run to a dry cool place to ensure it will be well protected from the environment. Does not include local monitor, keyboard and mouse. | \$1,200.00 | \$2,400.00 |
| 2 | SDI Video Card | Specialized Video card | Gives ability to send SDI to projectors with no splits | \$500.00 | \$1,000.00 |
| | | | Section Total | | \$3,400.00 |
| Monitoring | | | | | |
| 1 | 43" Server Monitor | Monitor for Media Server | | \$100.00 | \$100.00 |
| | | | Section Total | | \$100.00 |
| Network | | | | | |
| 1 | Nighthawk Wifi Router | Wireless router | Enable remote access to the control computer for programming and updates. | 350 | 350 |
| 1 | Netgear managed gigabit switch | Network Switch | Running a control network to manage projector power cycle schedule | 100 | 100 |
| | | | Section Total | | 450 |
| Installation Contractor | | | | | |
| 1 | Electrical Contractor | Contractor | Hire a contractor for electrical installation to supply projectors. | 3000 | 3000 |
| 1 | Building Contractor | Contractor | Hire a contractor to install projector enclosures and tilt mounts | 1500 | 1500 |
| | | | Section Total | | 4500 |
| Programming | | | | | |
| 1 | Website Designer | Hire a website designer to create the UI for content submission | | 5000 | 5000 |
| 1 | Touch Designer Programmer | Mapping and custom solution to pipe content from website to projection surface | | 3000 | 3000 |
| 1 | Exhibit Designer Fee | | | 5000 | 5000 |
| | | | Section Total | | 13000 |
| Software | | | | | |
| 1 | Touch Designer | Custom I/O Solution/Projection mapping | | 600 | 600 |
| 1 | AWS Pay as you go | Web Server package | Price Varies on traffic | | \$0.00 |
| | | | Section Total | | 600 |
| Copyright costs | | | | | |
| 1 | Copyright costs | Cost to use published stories as part of the project | | 1000 | 1000 |
| | | | Section Total | | 1000 |
| | | | | | |
| | | | Total | | \$269,350.00 |
| | | | Contingency | | 10.00% |
| | | | Grand Total | | \$296,285.00 |

Appendix B- Proposed Equipment List and Budget for AR Art Gallery Proposal

| Qty | Model/Type | Description | Notes | Estimated Price | Estimated Total |
|------------------|---------------------------|--------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------|--------------------|
| Control/Playback | | | | | |
| 2 | Media Server | Main video server for content and streaming services | This will need to be run to a dry cool place to ensure it will be well protected from the environment. Does not include local monitor, keyboard and mouse. | \$1,200.00 | \$2,400.00 |
| | | | | Section Total | \$2,400.00 |
| Monitoring | | | | | |
| 2 | 43" Server Monitor | Monitor for Media Server | | \$100.00 | \$200.00 |
| | | | | Section Total | \$200.00 |
| Network | | | | | |
| 1 | Nighthawk Wifi Router | Wireless router | Enable remote access to the control computer for programming and updates. | 350 | 350 |
| | | | | Section Total | 350 |
| Programming | | | | | |
| 1 | Website Designer | Hire a website designer to create the UI for content submission | | 5000 | 5000 |
| 1 | Unreal Programmer | Mapping and custom solution to pipe content from website to projection surface | | 5000 | 5000 |
| 1 | Touch Designer Programmer | Create I/O Bridge between Unreal and website | | 3000 | 3000 |
| | | | | Section Total | 13000 |
| Software | | | | | |
| 1 | Touch Designer | Custom I/O Solution | | 600 | 600 |
| 1 | AWS Pay as you go | Web Server package | Price Varies on traffic | | \$0.00 |
| | | | | Section Total | 600 |
| | | | | | |
| | | | | Total | \$16,550.00 |
| | | | | Contingency | 10.00% |
| | | | | Grand Total | \$18,205.00 |

Appendix C- Proposed Equipment List and Budget for Resident Lighting Control Proposal

| Qty | Model/Type | Description | Notes | Estimated Price | Estimated Total |
|-------|--------------------|-----------------------------------------------------------------------------------------|-----------------------|-----------------|-----------------|
| Lamps | | | | | |
| 250 | Sengled Smart Bulb | Color Changing smart bulb that can be controlled by a resident's wifi and mobile device | No home bridge needed | \$20.00 | \$5,000.00 |
| | | | | Section Total | \$5,000.00 |
| | | | | | |
| | | | | Total | \$5,000.00 |
| | | | | Contingency | 10.00% |
| | | | | Grand Total | \$5,500.00 |

Appendix D- Art-i-vest Workshop Lesson Plan

FC Creates @ the Jordan UT Workshop 1

Essential Question

How can we exercise our voices as activists to make our community environment a better place?

Assent Component! - Bill

Alliteration Name Game (10 min)

Hello everyone! Welcome to our FC Creates workshop. My name is Miss Giana and I am so excited to be here to explore with you today! Before we get started, let's introduce ourselves. We'll do this by playing a game. Facilitator will explain to students that one at a time students will introduce themselves by saying their name and an adjective, or describing word, that starts with the same first letter as their first name. ("Giggly Giana"). Students will also be invited to create a gesture, or movement that goes along with their name introduction. After each student has introduced themselves, everyone will repeat! Facilitator will model and manage passing to each student via Zoom.

Transition

Thank you so much for sharing, everyone! Let's try our best to use each other's names today as we work together.

Community Agreements?

ENGAGE (Hook):

This Setting Needs... (15 min)

Today, we're going to explore ideas about the environment. Can anyone tell me what the word environment means? Facilitator will take responses from participants. Yes!

The environment is everything around us - all of the physical surroundings on the planet! This includes both living and non-living things. Could anyone give me an example of an environment? Facilitator will take responses from participants and write them down on a Google slide. Great! Thanks everyone. I would love if we could create one of these environments with our bodies. Let's start with (participant response). Facilitator will ask participants for things or people they might find in this setting and write them down on a Google slide. After generating a list, the facilitator will remind students that we will be creating this setting with our bodies. Facilitator will ask participants to choose something from the generated list to embody using tableau, or a frozen picture. When they are ready, they can raise their hand. Once participants are called on they will say "This Setting Needs..." and add what they have chosen to embody. Participants should be reminded that they will need to stay frozen until everyone has entered the setting, so their frozen pose should be something that is comfortable for them to hold. Once all participants have entered the setting the facilitator will activate the setting by saying 3, 2, 1, Action! Round 2: Create the environment of our community (Austin/The Jordan)

Reflection:

- What settings did we create today? How did we use our bodies to show the setting?
- What actions did we see in the settings? What relationships did we see?
- How does creating and interpreting these settings together help us to think about the environment and world around us?

Transition:

Thank you so much for all of that great exploration of environments, everyone! As we move on, let's continue to thinking about our own environment right here in Austin and at the Jordan and how that might relate to our other activities.

EXPLORE:

Artifact (10 min)

Next, I'd like to read a story about the environment, but before we do that I have something from the story that I'd like us to look at. Facilitator will reveal "art-ivist sign." I'm going to hold this object up where everyone can see it and let's see if we can use our skills of observation to figure out what it is and how it relates to our story. Let's begin by describing the physical characteristics of this object, the shape, the color, the texture etc. So for example, if I were to describe this clipboard I wouldn't say, "It's a clipboard!" I'd say, "It's black, it's hard, it's a rectangle, etc." So with that in mind, let's start describing this object. Continue to hold object up, moving it around as needed allowing participants to give descriptions. Great job, everyone! Let's analyze what all these observations might mean. We've noticed that this object is [repeat their observations]. What might this mean? What might this object be used for? Where might it have come from? How old do you think it might be? Allow participants to answer.

Transition:

We're going to look at a story today that this object might relate to. I am going to put this object to the side. As I read our story, see if you can connect this object to our story today.

Read *Greta and the Giants* and Introduction to Activism (10 min)

Facilitator will read the story aloud using screen share, prompting participants and asking questions along the way. After story has ended, facilitator will bring "art-ivist sign" back into the frame.

Reflection:

· After reading this story, do we have a better sense of what this object might be used for?

- Introduction to what an activist is: An activist is someone who is not willing to let a situation go unnoticed. It is an individual who feels so passionately about a topic, they just can't help doing something to learn more, to raise awareness among others, and to bring about change.

- o What was Greta an activist for? How did she bring about change in her community?

Transition

Thank you all for that great reflection. In our next activity let's continue to think about what it means to be an activist and how an activist can help make changes in their communities.

Individual Trees of Change (15 min)

We know Greta was an activist for her own community and environment, but now I'd like you to think about how YOU can be an activist for YOUR community and environment. We're going to do this by creating our own trees of change. Facilitator will invite participants to find their tree template worksheets. On your tree of change I want you to think about 2 things to help us start our activist work for our community and environment. 1. What people are things make up your roots? Roots are things that support and inspire you, you learn from, and where you go to find comfort and guidance. Once you've figured out what your own roots are you're going to go ahead and write or draw them by the roots on your tree. Let's take 5 minutes to do that now. Facilitator will play music while participants work on writing and drawing their roots. Great! The second thing I would like you to think about are your leaves. Leaves are the things you're passionate about or want to explore more when thinking about your community and the environment. Think about what you have been or are currently passionate about, what dreams you have for the future, and who shares these dreams. Once you've figured out your leaves you can

go ahead and write or draw them by the branches on your tree. Let's take 5 minutes to do that now. Facilitator will play music while participants work on writing and drawing their leaves. After the 5 minutes, the facilitator will ask participants to share 1 or 2 things that they wrote or drew about on their trees of change.

Reflection:

- What images or words did we notice on our trees of change? What was the same? What was different?
- What might these words or images tell us about how we want to be activists for our community and environment?
- What is one thing you can do this week to be an activist?

FINAL REFLECTION: (5 min)

Great job today, everyone! I am so excited to hear about how you are going to be activists this week. For next week you all are going to create your very own activist signs like the one I had and the ones we saw in the story. Make sure you keep your Trees of Change in a safe place so you can use them next week to create your signs. Before we go, I would love to hear about one thing you are proud of from class today. This can be something you did, or something you saw somebody else do.

Reflection Questions at the end of Workshop #2

What was your favorite part about making your own activist sign like Greta and her friends?

If you could add any kind of activity to these workshops, what activity would you add?

What is your favorite way to create art?

Do you like drawing?

Do you like making art on the computer?

Do you like using stickers or other pictures to make a new picture?

What is one thing you miss about going to school and learning in person?

What is one thing you like about going to school and learning virtually?

Appendix E: IRB letter of Approval



Office of Research Support & Compliance
Institutional Review Board
P.O. Box 7426, Campus Code A3200
Austin, Texas 78713
T: 512-232-1543 F: 512-471-8873
Email: irb@austin.utexas.edu
www.research.utexas.edu/ors

APPROVAL

November 10, 2020

Michelle Habeck
300 E 23RD ST
AUSTIN, TX 78712

+1 512 232 5470
mh5494@eid.utexas.edu

Dear Michelle Habeck:

On 11/9/2020, the IRB reviewed the following submission:

| | |
|-------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Type of Review: | Modification and Continuing Review |
| Special Determinations: | Children |
| Title: | Teaching Play |
| Investigator: | Michelle Habeck |
| IRB ID: | 2020040031-MODCR01 |
| Funding: | None |
| Grant ID: | None |
| IND, IDE, or HDE: | None |
| Approval Date: | 11/9/2020 |
| Documents Reviewed: | <ul style="list-style-type: none">• CITI Certificate-Blazquez, Category: Other;• IRB Proposal Exempt Amendment, Category: IRB Protocol;• Minor Assent Form, Category: Consent Form;• Parent Consent Form, Category: Consent Form;• Parent Consent Form-Spanish, Category: Consent Form; |

In accordance with the Federal Regulations and UT Austin policies for review of research studies, the Office of Research Support and Compliance and the University of Texas at

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